

U. S. Department of Justice

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FEDERAL BUREAU

of

INVESTIGATION

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Declassification
Guide, issued May 24,
2015

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(RD-F)
Date: 05-25-2017
FOIA Case
Number:
RD: 46183

File No. 100
Sub. 155423 SUB A

See also Nos. _____

DO NOT DESTROY
HISTORICAL VALUE
NATIONAL ARCHIVES

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Mexico - Int Sec - C

Mexican CP Bars Rivera

Diego Rivera was refused readmission into the Mexican Communist Party in view of his counter-revolutionary past. The artist's application had been widely publicized.

In their answer, the Mexican Communists recalled Rivera's considerable part in bringing Leon Trotsky to Mexico; his help in making Mexico the "international headquarters of the Trotskyist fifth column;" his collaboration with the Dies Committee and his anti-Soviet slanders.

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EX-8

*file in
Diego Rivera file*

100-155423-A
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56 OCT 2 1946

F. J. [Signature]

This is a clipping from
page 4 of the
Worker for.

52 OCT 14 1946 *367*

SEP 14 1946
Clipped at the Seat
of Government.

RIVERA CHALLENGES PRELATE ON MURAL

MEXICO CITY, June 8 (UP).—Painter Diego Rivera challenged the Archbishop of Mexico today to bless his new controversial mural and make the phrase "Dios no existe" (God does not exist) disappear.

Rivera said that if the phrase miraculously vanished, he would again become a devout Catholic.

Archbishop Luis M. Martinez has refused to bless the newly opened Hotel del Prado, as is customary with new buildings, because of the mural which decorates the hotel dining room.

The painting, entitled "Sunday in Alameda Park," depicts the nineteenth century historian, Ignacio Ramizer, holding a book open

to the blasphemous statement.

Rivera suggested last week that the Archbishop bless the hotel "and damn my painting and let me go peacefully to the inferno . . ." He said he saw no reason why the Archbishop should not bless the hotel when he was known to have blessed a bull ring, a jai alai court and a beauty shop.

The mural has been defaced twice within a week. A group of students entered the hotel on Saturday; overpowered guards and scratched out the phrase. Diego restored the words. But Sunday night vandals again defaced the painting.

The swank dining room, housing the mural, remained closed today. The management said it would remain so until the case is cleared up.

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This is a clipping from
Page 4 of the
Daily Worker

Date 6-9-48
Clipped at the Seat of
Government.

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Leonard Lyons . . . 12 B

NEW YORK.—This week Diego Rivera, the painter, announced in Mexico City that he was seeking to rejoin the Communist Party. His first resignation from the party when he gave refuge to Leon Trotsky, was followed by a series of melodramatic events, including a flight across the border to escape assassination . . . During his anti-Red period, Rivera told me, in discussing Earl Browder's reaction to the Nazi-Soviet pact: "Browder isn't thinking anything. Communist leaders are not supposed to think—but only to take orders" . . . Of Henry Wallace he said: "A good man, but he prays to God too much, and that's bad—because it postpones the revolution" . . . And of Mexico's six-year presidential term Rivera complained: "It's terrible. A six-year term is too long for a democracy and too short for a dictatorship."

Gene Fowler asked his publisher to get a male editor for his biography of Jimmy Walker. "Like the Walker story," Fowler explained, "and I'm afraid that a female editor won't see eye-to-eye on such matters as baseball, boxing and extra-marital affairs."

All the biographies of James Caesar Petrillo mention the story of his being kidnaped, but no details ever have been revealed. This is an unpublished sidelight of the kidnaping: Melvin J. Purvis, then in charge of the FBI's Chicago office, sent a G-man to Petrillo's office. The union leader refused to see him. Purvis then sent five men, and Petrillo came reluctantly but peaceably . . . He was kept for four hours in a detention room and then the FBI men asked him three questions: "Were you kidnaped?" (2) How much ransom did you pay? (3) Where did you get the money?" . . . Petrillo insisted (1) He wasn't kidnaped. (2) He wasn't kidnaped and (3) He wasn't kidnaped." The FBI marked the case closed.

The Technicolor-processing of the RKO film, "The Boy With Green Hair," was delayed temporarily because some technicians, who were examining only the film and paid no heed to the plot, reported that for some strange reason the boy's hair kept coming out green . . . The Habimah Players will go to Grossinger's on Tuesday, for 10 days . . . Gen. Eisenhower points to Bernard Baruch as an example of how a man can best serve his country by not being President.

Jan Christiaan Smuts, who was defeated in the South African elections, was a favorite of the correspondents who were covering him during the war. It was from him that they learned that Montgomery was replacing Gen. Auchinleck in the fight against Rommel. At that time Smuts would send six cases of brandy to the commanding officer of each army. The correspondents saw Smuts point to the case marked for Auchinleck and got their story when they heard Smuts say: "Don't send this. He won't be there—and his successor doesn't drink."

Mr. Tolson ✓
Mr. E. A. Tamm ✓
Mr. Clegg ✓
Mr. Glavin ✓
Mr. Ladd ✓
Mr. Nichols ✓
Mr. Rosen ✓
Mr. Tracy ✓
Mr. Egan ✓
Mr. Gurnea ✓
Mr. Harbo ✓
Mr. Mohr ✓
Mr. Pennington ✓
Mr. Quinn Tamm ✓
Mr. Nease ✓
Miss Gandy ✓

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22 SEP 20 1948

WASHINGTON POST

Page 12 B
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JUN 16 1948

32 SEP 20 1948

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Rivera Communist Again

MEXICO CITY, Sept. 27 (P).
 Painter Diego Rivera is officially a Communist again. The leftist Mexican muralist, thrown out of the party a quarter century ago for criticizing Marxism, was readmitted to membership at a closed week-end meeting of the Communist national convention.

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DIEGO RIVERA

Bufile #100-155423-

Wash. Post and
 Times Herald

Wash. News

Wash. Star

N. Y. Herald Tribune

N. Y. Mirror

Date: 9/27/54

71 OCT 7 1954 F-308

NEW YORK TIMES, MO

Mexican Reds Readmit Rivera to Membership

**Diego Rivera**

Special to The New York Times.

MEXICO CITY, Sept. 26-

The Communist party announced today that Diego Rivera, Mexican muralist, had been readmitted to membership. Señor Rivera was expelled in 1929 for sympathizing with Leon Trotsky, Russian revolutionary leader who lived in the painter's house for several years after he had come to Mexico.

Since breaking with Trotskyism in 1940, a few months before Trotsky was assassinated, Señor Rivera had been confessing his sins and begging for forgiveness.

His third public bid for readmittance was made in November, 1952, when he pledged his art and reputation to the sole service of "Marxism—Leninism—Stalinism," which he said was the only "just and true political line."

DIEGO RIVERA

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170 OCT 7 1954

Wash. Post and
Times Herald _____

Wash. News _____

Wash. Star _____

N. Y. Herald Tribune _____

N. Y. Mirror _____

N. Y. Times ☒

Date: 9-27-54

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 Miss Gandy _____

Diego Rivera, the famous Mexican painter, told reporters he has cancer. He's been treated recently by both American and Mexican physicians. "I'll probably die of it," he said, "but that's nothing to be in a bad humor about." He said he'll enter a hospital in a few days.

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 138 AUG 11 1955

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Wash. Post and
 Times Herald

Wash. News

Wash. Star

N. Y. Herald Tribune

N. Y. Mirror

Date: 8-9-55

65 AUG 11 1955

Controversial Painter Is Secretly Married

MEXICO CITY, Aug. 17 (UP)—Controversial, pro-leftist Mexican painter and muralist Diego Rivera, who is suffering from cancer, was married secretly a week ago to Mexican painter Emma Hurtado, it was disclosed here.

The artist told newsmen that he plans to go to Russia shortly for a cancer operation "because only a Russian surgeon can cure me."

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126 AUG 26 1955

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Wash. Post and
Times Herald

Wash. News ☒

Wash. Star

N. Y. Herald Tribune

N. Y. Mirror

Date: 8-17-55

58 AUG 26 1955

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The San Antonio Light
 San Antonio, Texas
 August 17, 1955

Rivera Prefers Soviet Operation

MEXICO CITY, Aug. 17.—(AP) last week he was suffering from cancer, saying, "I'm not dying, but I may be in two or three weeks."

Diego Rivera's doctor says the famous painter will go to Russia soon to be operated on for cancer.

Rivera recently rejoined the Communist party after several years in disgrace. He confirmed

Dr. David Glusker said the muralist had been advised to undergo surgery "as quickly as possible."

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138 AUG 29 1955

**Wash. Post and
Times Herald**

Wash. News

Wash. Star

N. Y. Herald Tribune

N. Y. Mirror

Date: Aug. 26, 53

Morning Edition

71 AUG 30 1955

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Suffering from cancer, Diego Rivera, famed Mexican artist, has drawn up a will leaving to the Mexican government his art collection and a home he built as a museum to house it. Rivera, recently married to Emma Hurtado, 39-year-old dancer and model, is going to the Soviet Union for cancer surgery.

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138 AUG 31 1955

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68 SEP 1 1955

This is a clipping from page 6 of the

(✓) Daily Worker
() The Worker
() New Leader

Date AUG 30 1955
Clipped at the Seat of Government.

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Little

Friends of Red Painter Diego Rivera say he has written from Russia—where he's undergoing treatment for cancer—he wants the inscription "God Does Not Exist" removed from his big mural at the Del Prado Hotel in Mexico City.

Wash. Post and Times Herald _____
 Wash. News 3
 Wash. Star _____
 N. Y. Herald Tribune _____
 N. Y. Mirror _____
 N. Y. Daily News _____
 Daily Worker _____
 The Worker _____
 New Leader _____

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 133 DEC 21 1955

Date DEC 21 1955

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280
 60 DEC 28 1955

At Home with Diego Rivera, Great Mexican, Great Artist

By HOWARD FAST

IT WAS at the home of Diego Rivera, a year and a half ago, that I saw a color reproduction of his famous peace mural, that tribute to the struggle of mankind today to do away



with war. He told me the story of the fierce efforts to repress it once it was finished, to hide it from the sight of people, to prevent its showing at an exhibition at

Paris, and finally how it had disappeared while being shipped to Poland. He was not angry; he seemed to have come beyond anger, and he spoke of this in the same tone that he spoke of his unfinished sculptures at the great sports stadium of the University of Mexico—once again the resentment of rising reaction against a man who by the simple act of painting defied them and challenged them.

The old man was too much for them; he was all over Mexico and he was a part of Mexico. They had asked him to make a mural in the Prado, the luxury hotel of Mexico City, and when he painted, as always in his murals, his anger against superstition and tyranny, they covered over his painting with a huge screen, afraid to destroy it and afraid to let the wealthy Americans who patronized the Prado see it. But himself, they were in awe of, they could not screen him off.

I was grateful that I had seen him, been with him, embraced him, and that my children had seen him. I want to remember him always the way he was with my children, and if he is composed of so many other things, as what man is not, it is still the simplicity of him and the strange purity that is most important.

★ HIS PLACE in the world of art is another matter. The strange, beautiful, tortured land of Mexico—where it is spoken as a national proverb, withal



Diego Rivera shown chatting with models while plaster, on which he is painting a mural, dries.

regretfully, that they are too far from God and too close to the United States—has given rise to more artists of great stature than any other land in the modern world. From there came the immortal Jose Clemente Orozco, and there too, along with Rivera, lives and paints the brilliant David Alfaro Siqueiros, not to mention a dozen others whose color and talent are seen everywhere. Where else in a generation have we seen three like Orozco, Rivera and Siqueiros—working and living contemporaneously.

All are the land and the people, but to me Rivera is something more. He is uniquely the teacher. He takes his people by their hands and leads them. He says to them:

"Come with me, and I will show you the best thing that men and women can see, a picture of yourselves at those moments when you were one with all mankind. Come with me, and I will also open a window to the future. I will show you what simple people can be, when they know freedom and welcome it."

★ AND WHILE thousands of words have been written on what it means for an artist to go to the people, and paint for them,

those artists who, like Rivera, follow this injunction, do so not by an examination of their art but by a connection with the lives and struggles of the people. I have heard his murals called "picture writing," almost as an expression of disdain; and it is true that they are a form of picture writing, sending their message to millions who cannot read or write; but what magnificent picture-writing they are, and what a splendid message they send.

It is up to others to write critically of Diego Rivera's art; for myself, I hesitate before superlatives in art, and I do not know if ever there is an artist—or writer either—who can be called the greatest in anything. Greatness is of a time, a place, a moment, a historical situation; and no artist is ever great in a vacuum, but only within a particular vortex of struggle and hope. To me, Rivera's greatness lies in the fact that he is, with his weapons of mural and fresco, one of the clearest and boldest spokesmen of the colonial peoples, of all people struggling against imperialism for national independence.

In magnificent form and color, with the highest fidelity to the demands—the stern and unrelent-

(Continued on Page 14)

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Wash. Post and Times Herald _____
Wash. News _____
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N. Y. Herald Tribune _____
N. Y. Mirror _____
Daily Worker _____
The Worker *8* _____
New Leader _____

Date *39* JAN 1 1956

100-155423-52
NOT IN FILE
123 JAN 5 1956

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THE CURRENT SCENE

(Continued from Page 8)

ting demands—of realism, he as told an important part of the story of our times, how from across the seas, hungry for gold, savage in their bigoted sense of superiority—there came a cruel and inhuman conqueror, how this light-skinned conqueror made thralls out of a peaceful and dark-skinned people, and how these people, after enduring a toll of blood and suffering beyond computation, rose up in their anger, destroyed the conqueror, and in battle after battle, fought bravely and well for their country's freedom.

This is the story of Mexico; it is also the story of Latin America; of Africa, of India, of China;—indeed, of the whole colonial world. And to me, Diego Rivera is the superb painter of

this colonial struggle for liberation. And because it is always the people, first and last the people, who march in his splendid paintings, he will remain a part of the Mexican people forever.

WE TOOK leave of him that day with a sense of having been with a great man. It is not often that I have had the feeling; it is a good feeling to have a glimpse of the talents and beauties which will one day be omnipresent in the human race. We took leave of an old man, full of sorrow, but also full of hope and courage, and when we looked back at the gates of his house, we caught a glimpse of the flag he had painted there one tragic day and which stood so proudly—the flag of the free Guatemalan people.

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RIVERA SAYS HE SAW NO ANTI-STALINISM

Special to The New York Times.

MEXICO CITY, April 9.—There has been no attack on Stalin in the Soviet Union, Diego Rivera, Mexico's famous muralist, said today.

The Communist artist, who returned Thursday from Moscow, where he had been treated for cancer, said that official pronouncements and articles apparently attacking the late Premier amounted only to "orderly discussion of Communist party progress."

Rivera left Mexico seven and a half months ago for treatment of a cancer from which he said he had been suffering from for seven years. He said that as the result of an "absolute historic" operation the cancer had been cured.

The artist spoke at a news conference attended by thirty domestic and foreign reporters. Most of the conference was devoted to Soviet progress in medicine and the peace aims of the Soviet Union. Regarding nuclear development, he said that other countries were devoting their nuclear power to both attack and defense, while the Soviet was devoting its purely to defense.

The Soviet Union, Rivera said, is prepared to send Latin America such things as machinery, books, medical equipment and technical assistance. He quoted Premier Nikolai Bulganin as having said the Soviet Union could buy the entire cotton, coffee and cacao output of Mexico.

Wash. Post and Times Herald _____
 Wash. News _____
 Wash. Star _____
 N. Y. Herald Tribune _____
 N. Y. Mirror _____
 N. Y. Times ☒
 Date: April 10, 1956

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